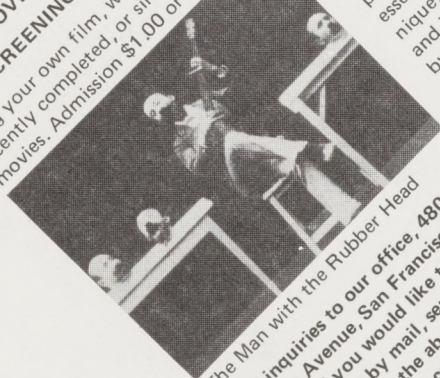


FRIDAY, NOVEMBER 5 OPEN SCREENING

Bring your own film, whether old, recently completed, or simply home movies. Admission \$1.00 or one film.



The Man with the Rubber Head
Mail inquiries to our office, 480 Potrero Avenue, San Francisco, 94110. If you would like to receive the calendar by mail, send your name and address to the above address. For information, call 558-8129.

SUNDAY, NOVEMBER 7 THRILLER (1979) by Sally Potter

45 min. "THRILLER works from and with the opera, La Boheme. Mim's story unfolds by way of cinematic conventions associated with the suspense genre. She is a detective searching for clues to her own death and in the process, investigating the fate of other oppressed women." —Jane Weinstock

SIGMUND FREUD'S DORA: A CASE OF MISTAKEN IDENTITY (1979), 40 min., by Anthony McCall, Claire Palczkowska, Andrew Tyndall, Jane Weinstock

been the focus for the appropriation of psychoanalysis by feminist questions about the exchange of women, representation and sexuality, and the marginal or contradictory position of women in Freud's descriptions. Dora has been discovered in her story. But the descriptions Freud gives of Dora are not innocent documentary facts. . . . This film starts from the position that psychoanalytic processes also exist in basic film technique, the iconography of the mother, and in pornography. —From notes by the filmmakers.

JANE WEINSTOCK, writer and co-filmmaker of DORA, will lead a discussion afterwards.

THURSDAY, NOVEMBER 11 THE FILMS OF RALPH ARLYCK

with Arlyck in person.
NATURAL HABITAT (1970), 18 min., 29 min.; AN ACQUIRED TASTE (1981), 27 min.

Arlyck's body of personal documentaries focuses on the values and lifestyles of Americans. Filled with irony, humor, and a rare compassion for their subjects, his films range from observational studies (CENTERS . . . is about Army recruiting) to subjective reflections (ACQUIRED TASTE, Grand Prize winner of the Ann Arbor Festival, is about himself as an aging independent filmmaker).

THURSDAY, NOVEMBER 18 RARE FILMS BY GEORGES MELIES

With Madeleine Malherbe-Melies in person. 16 films in person. 1900-5, approx. 75 min., including: THE MAN WITH THE INDIA RUBBER HEAD, THE TENANT (color), THE DIABOLICAL

A special evening of previously unavailable prints by the great turn-of-the-century French magician and pioneer film fantasist (A TRIP TO THE MOON, etc.). The first film-maker to tell a story, Melies wrote, started in, and conceived the elaborate devices and sets of his more than 500 films. The films are remarkable for their visual wit and splendor as well as documents of a forgotten culture. Mme. Melies is the granddaughter of the filmmaker and has spent over ten years collecting remaining prints of his films from archives throughout the world.

SUNDAY, NOVEMBER 28 JOURNEYS FROM BERLIN (1971) With Rainer in person.

Rainer comes to film from dance/performance, in which she was one of the major figures during the 1960's. JOURNEYS . . . her fourth and most recent feature-length film, is a fascinating exploration of parallels between the psychological and the political. Personal concerns raised during a woman's (Annette Michel-son) psychoanalytic session and repression on Germany are presented in a corresponding light. Throughout the film, the viewer is challenged into a new awareness of politics and the cinema.



The Girl Can't Help It

SUNDAY, DECEMBER 5 THE FILMS OF NATHANIEL DORSKY

With Dorsky in person. HOURS FOR JEROME: PART I, II (1982), 50 min., silent 24 fps; THE SAND (working title), approx. 15 min., silent

THE SAND "is a study of sand and its movements." HOURS FOR JEROME (as in a Book of Hours) was shot from 1966 to 1970 and edited over a two-year period ending in July 1982. This film is an arrangement of images, energies, and illuminations of light revolve around four seasons. Part I is spring through summer, Part II is fall and winter. Nathaniel Dorsky has been living in San Francisco since 1971 and has been making films in the 'indpendent' tradition since 1964.

Design/Anthony R. Tolang/652-6356

SUNDAY, NOVEMBER 14 ACT OF SEEING WITH ONE'S OWN EYES (1971) by Stan Brakhage

In 1971 Brakhage was commissioned to make three films in Pittsburgh, the purpose being to get a sensitive camera eye into places not traditionally open to personal documentation. What emerged was a powerful work of Brakhage's most powerful avant-garde film. "eyes" "I was at last permitted to ride in a Pittsburgh police car," a film mostly edited of Brakhage's most powerful avant-garde film. "eyes" "I was at last permitted to ride in a Pittsburgh police car," a film mostly edited of Brakhage's most powerful avant-garde film. "eyes" "I was at last permitted to ride in a Pittsburgh police car," a film mostly edited of Brakhage's most powerful avant-garde film.

TUESDAY & WEDNESDAY, NOVEMBER 16 & 17 VITO ACCONCI IN TWO PARTS. A special two-night lecture/performance with Acconci, cosponsored with Western Addition Lecture Series and the SF Art Institute.

CONVERSIONS (1971) super-8mm, 72 min., b&w silent. Videotape: THE RED TAPES (1976), 140 min., b&w, sound.

The work of Vito Acconci has consistently exemplified the idea that art is "the place where sex, politics, commodity and ritual come together." Acconci emerged as one of the most dynamic forces in American art of the 70's, and he has worked in many mediums. Over two evenings, he will show selections from his films and videotapes (pertaining with them) and discuss aspects of architecture relating to his work.

SATURDAY, NOVEMBER 27 THE FILMS OF MIKE KUCIAR, with Kuciar in person. I WAS A TEENAGE RUMPTOT (1957), 8mm, sound-on-tape, 10 min.; SINS OF THE FLESHAPOIDS (1966), 45 min., sound-on-tape, 10 min.; WENDELL SAMSON (1967), 30 min.; ISLE OF SLEEPING SOULS (1982), 20 min.

This program is representative of the various phases of M. Kuciar's work, from the 8mm Kodachrome, fleshy recent class films. Evident throughout is his sensitive camerawork, fluid editing, and a talent for giving improvised acting and effects a personal warmth and professional sheen.



Works for Film and Trombone

THURSDAY, DECEMBER 9 THE ALL-AROUND REDUCED PERSONALITY—OUTTAKES (1977), by Helke Sander, 98 min.

Sander was first known as one of the leading women's liberation activists in Germany during the 1970's and edited Europe's only feminist film quarterly. ALL-AROUND REDUCED . . . was her first feature, an unexpected departure from her earlier documentary and more overtly propagandist films. In it, Sander depicts the experiences of women as they follow the commitments and frustrations of Edna, a free-lance photographer, who is also a single mother. She concludes that "a cook has no time to run the affairs of the state," the question, why do women so rarely achieve anything? —from press information by the producers

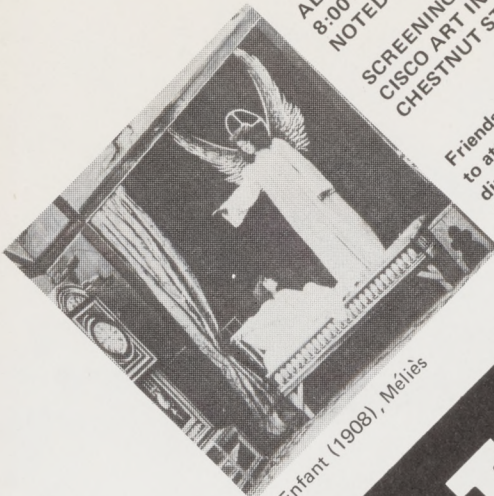


The Secret of Wendell Samson

FRIDAY, DECEMBER 17 HOLLYWOOD BURLESQUE: TWO CLASSIC COMEDIES at 7:30 p.m.

Films by directors Preston Sturges and Frank Tashlin spoofing American consumerism. CHRISTMAS IN JULY (1940) by Sturges 67 min., with Dick Powell and Ellen Drew: A modern fairy tale about a lowly executive who thinks of a million-dollar jingle. Filled with Sturges's bitter irony and witty dialogue. (SULLIVAN'S TRAVELS, THE LADY EVE, etc.) characteristic Hunter? (1957) by Tashlin, 105 min., cinemascope color, with Tony Randall and Jayne Mansfield: A frenetically slapstick portrait of Madison Avenue firms, as filtered through Tashlin's luridly colorful, cartoon-like sense of unreality.

Cinematheque programming is funded in part with grants from the National Endowment for the Arts, the California Arts Council, and the San Francisco Hotel Tax Fund.



L'Enfant (1908), Melies

CINEMATHEQUE

THE BAY AREA SHOWCASE OF PERSONAL, INDEPENDENT, AND AVANT-GARDE FILMS.



Stan Brakhage

THURSDAY, DECEMBER 2 8mm FILMS OF ELLEN GAINE AND PHIL WEISMAN. Both artists will be present.

GAINE: NO. 3 (1980), 28 min., super-8 silent. WEISMAN: nothing, but . . . part 1: the wanderer and the shadow; part 2: reg 8mm, 25 min. ETHNA'S SUITE, so long (1982), 15 min., 16 mm.

Gaine, from Boston, and Weisman, from New York City, are both filmmakers who have embraced the intimate, lyrical potentialities of the small 8mm formats. Each draws material from their daily life to create a visual aesthetic purely their own. Weisman was co-founder of the Collective in NYC; Gaine continues to work in still photography as well.

SUNDAY, DECEMBER 12 ROBERTA FRIEDMAN/GRAHAME WEINBRENN: Performance Works for Film and Trombone (1979-82). Music by James Fulkerson (trombone); Films: CHEAP MIT ATTIONS: PART II; MADWOMEN, Part III; POINT POINT (each part 25 min.), and others.

"One concern of these pieces is an attempt to reduce cinema—to bring it to the same level as other (art) forms, and to work against its tendency to contain and subdue whatever it makes use of. Each section of particular source, ranging from the 19th century psychologist and amateur photographer, Hugh Diamond. The questions raised are about art-making, madness, genius, obduracy, femininity. . . . The repeated or successfully play a number of different functions simultaneously denying it, peeling away its surface, viewer and screen, or drawing viewer into action." —From notes by the filmmakers.

SUNDAY, DECEMBER 19 BLAISE PASCAL (1972) by Roberto Rossellini, 135 min., color

During the last years of his life, Rossellini (OPEN CITY, etc.) made several historical dramas for television, each based on the life of a significant figure of the past. PASCAL is one of the most dramatically moving and richly detailed of the series (17th century French life is minutely recreated). Of the film Rossellini said: "Pascal, who wears himself out in scientific research and consumes himself in the practice of Christian perfection, essential aspects of his century: scientific anxiety and religious piety."